

*Faculty of Music  
University of Toronto*

# Thursday evening series

## **The Dorian Woodwind Quintet**

Karl F. Kraber, *flute*  
Charles Kuskin, *oboe*  
Jerry Kirkbride, *clarinet*  
Jane Taylor, *bassoon*  
Barry Benjamin, *French horn*

*Thursday, March 9th, 1972  
Concert Hall, Edward Johnson Building  
8:30 p.m.*

## Wind Quintet (1958)

Gunther Schuller  
(born 1925)

Lento  
Moderato  
Agitato

Gunther Schuller was born in New York in 1925. Formerly first horn of the Metropolitan Opera, he has conducted extensively, written articles for leading musical publications, given a series of radio lectures, taught, and is presently President of the New England Conservatory of Music.

The first movement of his *Wind Quintet* (1958) is founded on two basic ideas: first, the concept of a melodic line whose instrumental timbre changes at each change of pitch (flute, to oboe, to clarinet, etc.) as in a relay race. As the movement-long melody develops, the durational values of both the melody and its accompaniment decrease, thereby intensifying the increasingly dense texture. The second underlying idea consists of short outbursts of violence and complexity which sporadically interrupt the extensive melodic line.

The more lyrical second movement derives its character from various timbral juxtapositions infrequently encountered in woodwind quintets. The third movement has a pervasive jazz quality and is remarkable for its mid-movement textural improvisations that accompany the free cadenzas for several of the instruments.

"In general," Mr. Schuller wrote, "I have tried to create a sound spectrum which goes beyond that of the conventional 'woodwind quintet sound' as practised by the French School of Milhaud, Ibert, and others."

## Two Preludes (1966)

Karel Husa  
(born 1921)

I Slow  
II Fast

Karel Husa was born in 1921 in Prague, Czechoslovakia. He studied at the Prague Conservatory and later, when he lived in Paris from 1946 until 1954, at the Paris Conservatory and Ecole normale. Among his teachers were Arthur Honegger and Nadia Boulanger. In 1954 Husa was appointed to the Music Faculty at Cornell University as Professor of Composition and Director of the Cornell University Symphony and Chamber Orchestras, the position which he presently holds.

Concerning *Two Preludes*, Mr. Husa said the following: "I was intrigued by the combination of the three instruments - - the flute, the clarinet, and the bassoon; and for this reason I have decided not to compose music which I knew might have sounded good, using the known and sure sounds; but on the contrary I have tried to use registers and sounds which have not yet been much explored, in order to try new combinations of sounds on the three given instruments. The *Two Preludes* are thus studies of new colors."

## Three Movements for Five Wind Instruments (1968)

Ramiro Cortés

Ramiro Cortés was born in 1933 in Dallas, Texas. His first teacher in composition was Henry Cowell. Thereafter, he studied with Richard Donovan, Halsey Stevens, Goffredo Petrassi, and Roger Sessions. His compositions have received numerous national and international prizes as well as performances by major orchestras in



this country. At present, Mr. Cortés is on the faculty of the School of Music at the University of Southern California.

The following program notes were provided by the composer:

"The *Three Movements for Five Wind Instruments* was begun on July 13, 1967 and finished on February 4, 1968. The work was written at the request of the Dorian Quintet and is dedicated to that excellent chamber ensemble. To the composer, at least, the composition represents a continuation and fuller working out of musical ideas associated with the individual character of wind instruments already found in his *Four Pieces for Flute and Oboe* finished early in 1967. This musical concern carries over into another work, *The Brass Ring*, for two trumpets and three trombones, finished in early summer of the same year.

In the *Three Movements* there is no attempt at motivic development in the usual sense; rather, similar rhythmic and melodic shapes are juxtaposed and superimposed in a free contrapuntal fashion. There is much use of imitation, but not in any strict canonic or fugal manner. A rhythmic device of dividing a beat, or two successive beats, into three, four, or five equal parts is used so consistently throughout the composition that the composer once thought of calling it *Three Four Five*. There is no serial writing employed in the composition and it would be fruitless to look for this in the work. There is, however, a concern with avoiding the repetition of a tone before all others of the chromatic scale have been used, particularly in the same octave. In a sense, then, it is twelve-tone without there being a row *per se*.

The first movement is in free form based on the gradual increase of tempo throughout its various sections. The second movement is in three distinct sections, the third being a partial return of the first and ending with an unexpected repeated figure in flute and clarinet. The third movement is also in three sections, the first and second being connected by a horn and bassoon duo as transition. The third section, in effect, sums up the entire composition."

## INTERMISSION

### Expansions for Woodwind Quintet (1964)

Harold Blumenfeld  
(born 1923)

Harold Blumenfeld was born in Seattle, Washington. He studied at Yale and at both the University and Conservatory in Zurich, Switzerland. Besides being a composer, he is the director of the innovative Washington University Opera Studio in St. Louis. He is a professor at Washington University; this year (1971-72) he is a visiting professor at Queen's College in New York City.

*Expansions for woodwind quintet* (1964) is a very condensed piece making use of a single melodic theme stated in the beginning, divided among the flute, oboe and clarinet. After the melody is stated, it is compressed vertically and horizontally in various ways.

### Eight Etudes and a Fantasy for Woodwind Quartet (1950)

Elliott Carter  
(born 1908)

1. Maestoso
2. Quietly
3. Adagio possible
4. Vivace
5. Andante
6. Allegretto leggiero
7. Intensely

8. Presto
9. FANTASY: Tempo giusto

Elliott Carter (born 1908 in New York), one of America's leading composers, was the recipient of the distinguished Pulitzer Prize in 1960 for his Second String Quartet.

The *Eight Etudes and a Fantasy* were composed in 1950, and the composer comments upon the work as follows:

"One day at a meeting of the graduate class in orchestration that I taught at Columbia University in 1949, a woodwind quartet was invited to demonstrate the technique of their instruments. Since my students who were to furnish examples for the performers to try out, had not been prolific enough to fill the time of the class period and since their examples did not explore the combination very completely, I decided to write ideas which came to me then on the blackboard in hope we might try out more experimental techniques for this group. These I worked later into eight etudes designed not only to illustrate methods of writing for this combination but also to help performers develop their technical mastery. Like many etudes they are, however, to be considered primarily as musical pieces.

The following devices are illustrated: *first etude*, large jumps and wide spacing of chords; in the *second*, rapid legato figures; in the *third*, changing colors on a single chord; in the *fourth*, a 'mosaic' texture formed by a two note motive out of which is built several different melodic and rhythmic ideas; in the *fifth*, contrasts of register, beginning with the oboe and bassoon and low flute and clarinet ending with all four in their lowest register; in the *sixth*, double and triple tonguing, flutter tonguing and harmonics; in the *seventh*, crescendo and diminuendo; in the *eighth*, figures passed from one instrument to another. This work concludes with a *Fantasy* that combines the techniques employed in the *Etudes* into a contrapuntal piece. It is dedicated to Richard Franko Goldman, the teacher of these performers."

#### Opus Number Zoo: Children's Play for Wind Quintet

Luciano Berio  
(born 1925)

This work was written in 1951 for Narrator and 4 Wind Instruments, and *Never performed*. Rewritten for the Dorian Quintet in 1970.

1. Tom Cats
2. The Horse
3. The Grey Mouse
4. Barn Dance

#### Next Thursday Evening Series

March 23rd

Otto Armin, Violinist

#### Next Event

Friday, March 10th

Debut Recital - John Cahill, french horn